



Jazz Patterns

Joe Henderson/Woody Shaw
(Everest-Real Gone Music)
Multiple

Joe Henderson (Milestone-Craft Recordings)
Consonance (Live at the Jazz Showcase)
Joe Henderson (Resonance)
by Andrew Schinder

For such a formidable figure of 20th century jazz, Joe Henderson (1937-2001), who died 25 years ago Jun. 30 at age 64, never really had what could be deemed as an “artistic prime.” Throughout his career, the tenor saxophonist consistently produced some of jazz’ most remarkable, musically important recordings. He spent his many decades constantly productive, always expanding one of the richest catalogs in the idiom and exploring a variety of moods and styles. Three recent releases act as somewhat of a road map of Henderson’s career trajectory throughout the ‘70s, beginning with forays into progressive groove-forward funk at the beginning of the decade, but ending with him revisiting the post-bop sounds with which he first established himself in the early ‘60s.

Henderson began working with legendary producer Orrin Keepnews at the end of the ‘60s as he began to explore fusion and free jazz. Keepnews recorded the saxophonist’s quintet in September 1970 at Southern California’s The Lighthouse, and the result, *Jazz Patterns*, ultimately received a release on the tiny Everest label in 1982—but the sound quality was poor, plus the tracks were mislabeled. Reissue imprint Real Gone Music

gave the album its proper and overdue vinyl reissue last year, including corrected song titles. Looking back, Henderson’s quintet was an absolute powerhouse: Woody Shaw (trumpet, flugelhorn), about to enter his artistic peak, along with George Cables (electric piano), Ron McClure (bass), Lenny White (drums) and Tony Waters (percussion). The front line displays wonderful chemistry, marking the beginning of a long and fruitful relationship, with both Henderson and Shaw approaching their instruments in a similar, rhythmic manner and engaging in delightfully sophisticated harmonic duets. Cables is exhilarating on electric piano, with funky tones filling in the brass spaces beautifully. The album only consists of three tracks (Bronislaw Kaper’s standard “Invitation” and the now-classic Henderson originals “Punjab” and “Power to the People”), but the band kills these versions.

Keepnews recorded Henderson and another dynamic band three years later, taking full advantage of the studio technology available to them at that time. The album, *Multiple*, is another Henderson classic of the period. Reissued as a 180g LP by Craft Recordings, it’s one of Henderson’s most vital albums of the period. Joined by Larry Willis (electric piano, ring modulator, echoplex), Dave Holland (electric and acoustic bass), Jack DeJohnette (drums) and Arthur Jenkins (congas, percussion), with James “Blood” Ulmer and John Thomas each taking guitar features on one track, Henderson creates “fusion” in its most literal form, successfully combining disparate styles and inspirations. The songs are challenging, but at the same time deeply funky. Opener “Tress-Cun-Deo-La” is a joyful party. “Bwaata” has a relaxed vibe, with Henderson taking a virtuosic but chill solo in front of a groovy Holland bass line.

Henderson ultimately returned to the post-bop sound that defined him in the previous decade. “Jazz Detective” Zev Feldman unearthed live Henderson recordings from 1978 at Chicago’s Jazz Showcase and released them in a spectacular three-LP package for Record Store Day 2026, titled *Consonance*. The sessions find Henderson in stripped-down mode, eschewing the larger, percussion-forward bands favored earlier in the decade for a quartet: Joanne Brackeen (piano), Steve Rodby (bass) and Danny Spencer (drums), which, despite its smaller size, is blazing and exuberant. The leader is in fine form here, and Brackeen complements his intensity perfectly. The archival release offers an epic, 26-minute take on the Henderson classic “Inner Urge” and the longer length allows the song to breathe and further develop. The quartet also performs superb versions of standards such as John Coltrane’s “Mr. P.C.” and the ubiquitous, but still lovely, “Round Midnight”. Also included is another version of “Invitation”, but softer and well-rounded, compared to the more electric, pointed version on *Jazz Patterns*. Nevertheless, both are essential, and together truly capture Henderson’s rich, diverse artistry in a nutshell.

For more info visit realgonemusic.com, craftrecordings.com and resonancerecords.org



Wellspring
DoYeon Kim (TAO Forms)
by Kurt Gottschalk

DoYeon Kim’s 2023-24 fellowship at Roulette worked like a statement of purpose. Not yet well known in New York music circles at the time (but growing in stature since), she used the spotlight to showcase her melding of

improvisation, theatricality and Korean tradition, calling on a list of players that included David Leon and Yuma Uesaka (saxophones), Brandon Lopez (bass) and Tomas Fujiwara and Satoshi Takeishi (percussion). But central to the performances were Kim’s gayageum, dance, costuming and powerful singing voice. She has continued to make impressive displays, including at the 2025 Vision Festival and as part of Flushing Town Hall’s Mini-Global Mashup series.

Wellspring is Kim’s first album as a New York bandleader, with a quartet that includes Mat Maneri (viola), Henry Fraser (bass) and Tyshawn Sorey (drums), and establishes that her flair for drama works on an audio document just as well as it does onstage. The deep bass end of the gayageum—a Korean relative of the Chinese guzheng and Japanese koto—resonates with the bass and, when bowed, melds into the rich tones of the viola. But most often, the bright flurries of fast plucking carve a swirling space of their own. Sorey, unsurprisingly, is magnificent, subtle and detailed, not anchoring so much as redefining. The album opens with the fairly programmatic “The Beats of Distant Thunder”, conjuring an incoming storm with the rattling of sticks secured between strings, but finding an unexpectedly swinging melody along the way. “Walking in the Dream” begins as if in secret, with a partially sung narrative made mystical with small gongs. “Whispers Among Dawn” features the gayageum in near traditional fashion while “Sun Shower” and “Diffraction” show off the band in full dynamics. At nearly 16 minutes, “Linear System” more than doubles the length of any of the other six tracks, giving space for a long build to mad, metered bowing, a retreat into percussion, another instrumental swell and decrescendo, and then a fairly brief vocal outburst. That roller coaster in the dark gives way to the grace of “Calculus of Our Souls”, but the respite is brief before Kim’s double-tracked vocals evoke sermon or incantation. In her notes, Kim calls the album “an act of rebirth—a new first conversation with the world.” The artist’s next steps are greatly anticipated.

For more info visit taoforms.bandcamp.com. Kim is at Roulette Jun. 3 (with Peter Evans), David Rubinstein Atrium Jun. 20 (part of Jazztopad Festival) and Abrons Arts Center Jun. 23, 25, 26 (part of Vision Festival). She is also at Solar Myth (Philadelphia, PA) Jun. 24. See Calendar and 100 Miles Out.



Memories of Home
John Scofield/Dave Holland (ECM)
by Tom Greenland

Although guitarist John Scofield and bassist Dave Holland have often shared the stage over the course of their lengthy careers, *Memories of Home* is their first duo album, an outgrowth of two well-received tours. Recorded in August 2024, the studio atmosphere is both intimate and lively, a meeting of two old friends who know each other’s ways and means well, and who can communicate in musical shorthand.

The repertoire is all original, half Scofield’s, half Holland’s, the program unfolding like a late-night set: neither is out to impress, preferring to make music for their collective enjoyment. The compositions typically have contrasting sections, though some sound more through-composed, without a clear tonal center; the melodies, while not exactly hummable, are nevertheless distinctive. Holland’s bass sound is clean, full, warm, heard in sharp relief in this pared-down setting;